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GIFFORD MEMORIAL MEETING OF THE CENTURY.—*Friday Evening, November 19th, 1880.*—Century Rooms, New York. 57 pp., portrait, and plate. 8vo.

A MEMORIAL CATALOGUE of the Paintings of SANFORD ROBINSON GIFFORD, N. A., with a Biographical and Critical Essay by PROF. JOHN F. WEIR, of the Yale School of Fine Arts.—First Thousand.—Compiled and published under the Auspices of the Metropolitan Museum of Art, New York. 1881. 46 pp., portrait, and 6 plates. 8vo.

WHATEVER differences of opinion there may be concerning the artistic qualities of the late Sanford R. Gifford, there seem to be none at all among those who knew him regarding his qualities as a man. To this fact the memorial pamphlet, printed for private circulation by the Century Club of New York, bears ample testimony. This pamphlet contains the records of a meeting, held in honor of the deceased, at the rooms of the Club, on the evening of November 19th of last year. The exercises consisted in addresses by Messrs. J. F. Weir, W. Whittredge, and Jervis McEntee, and the reading of poems by Messrs. R. H. Stoddard and E. C. Stedman, and of letters of regret by President F. A. P. Barnard and the Rev. Dr. Bellows. There was exhibited on the same occasion a collection of sixty-two paintings and studies by Mr. Gifford, a catalogue of which is also printed in the pamphlet. Prof. Weir's address, which is the amplest of the documents given, contains a brief biographical sketch, together with an estimate of the position occupied by the deceased as an artist, while the other addresses supplement the first with a fund of pleasant anecdote and reminiscences, and furnish additional evidence of the high appreciation in which Mr. Gifford was held by many of his artist associates. That the estimate of his powers, as formulated in these remarks, is not critical, will be found quite natural under the circumstances. According to Mr. McEntee, it cannot be doubted that "the future will confirm his [Gifford's] position among the great landscape painters of the world."

The *Memorial Catalogue*, compiled by Mr. Waldo S. Pratt, of the Metropolitan Museum, is one of those solid pieces of work which involve an amount of patient labor realized by only a few students, and which are rightly valued by a still smaller number of persons. Its objects are best stated in the words of the Introductory Note:—"The compilers of this Catalogue, desiring both to honor the memory of the late Mr. Gifford and to provide a trustworthy historical record for the future, have striven to mention every picture of his which has circulated or will circulate among picture-owners as a specimen of his genius and style. They have, therefore, not only enumerated the pictures, studies, and sketches owned by Mr. Gifford's estate, and to be sold in April next, but they have also especially sought to ascertain the present ownership of all pictures that he himself is known to have disposed of." The result of these researches, aided by the memoranda of sales left by Mr. Gifford himself, has been the bringing together of a list of no less than 731 works, arranged, so far as possible, chronologically, with title, owner (where known), date, and size of canvas given in each case. The interest of such a catalogue is, of course, purely "scientific," and its value can only be appreciated by the student of the history of art, and even among this class only by

the few who have entered into detail studies. Nor is its value greatest for us of the present day. The future student of the history of art in America will be the person to whom most of its benefits must accrue. But for this very reason the work is all the more to be commended. For it is not only a monument erected to an American artist: it is at the same time a help to future generations, for which they will certainly be grateful. What would we not give if we had such lists of the works of the great men of the past! It is to be hoped, therefore, that this catalogue will serve as a pattern for future occasions, and that all our prominent artists—whatever their tendency, or school, or style—may have their memorial exhibitions and their memorial catalogues, compiled with the assiduous care bestowed by Mr. Pratt on this prototype. It is pleasant to note also that the first undertaking of this kind is due to the initiative of one of our Museums, as these institutions are so frequently accused of taking no interest in American art.

S. R. KOEHLER.

ARCHÆOLOGY.

MEMOIRS OF THE SCIENCE DEPARTMENT, UNIVERSITY OF TOKIO, JAPAN. Vol. I. Part I. *Shell-Mounds of Omori.* By EDWARD S. MORSE, Professor of Zoölogy, University of Tokio, Japan. Published by the University, Tokio, Japan. Nésshuba Printing-Office. 2539 (1879). 4to. 36 pp., 18 pl., 261 fig.



HIS elegant volume is, in paper, composition, presswork, and lithographs, a product of Japanese workmanship and an example of the rapidity with which these Asiatics donned Occidental civilization. The shell-mounds described are on the Imperial railway between Yokohama and Tokio, about six miles from the latter city, and nearly half a mile from the Bay of Yedo. Unobserved they had slumbered for many centuries, and would probably still have done so but for the timely arrival of one of our own countrymen.

Professor Morse went to Japan to study the marine invertebrates, and while there received an appointment as Professor of Zoölogy in the Imperial University of Tokio. Having, as early as 1862, examined the shell-heaps of Maine and Massachusetts in company with Professor Wyman, and afterwards with Professor Putnam, as well as on his own account, he was thoroughly acquainted with this department of archæology. It does not surprise us, therefore, that a very few days after his arrival in his adopted country he discovered the shell-mounds of Omori.

Professor Morse, in company with several Japanese gentlemen, to whose zeal in antiquarian research he pays a glowing tribute, made a thorough examination of these remains, and embodied the results in the volume before us. Other mounds were examined at Yezo, Tokio, and Higo; indeed, the coast has been pretty thoroughly explored from Yezo to Satsuma. The description of these investigations will form Part II. of the present volume.

Comparing the shell-heaps of Omori with those of Denmark, England, Scotland, Ireland, France, the eastern coast of the United States, the valley of the Mississippi, the west coast of America from California to Behring Strait, Brazil, the Gulf of Guayaquil, Australia, Tasmania, and the Malay Archipelago, the author finds what we might call

generic resemblances with specific individualities. Those of Japan contain enormous quantities of pottery, varying greatly in shape and ornamentation. As in the West Indies, so here there are no chipped stone implements; indeed, the Japanese heaps have disclosed but few hammers, celts, rollers, or mortars. While the shell-heaps of Denmark and our own country have furnished many bone implements and but few made of antlers, in Japan the latter greatly predominate.

Since the specimens and fragments of pottery are largely in excess of other relics, Professor Morse devotes the greater part of his volume and illustrations to the treatment of this portion of the subject, thus bringing the work within the legitimate scope of this REVIEW.

The clay of the pottery in question is very coarse, and the baking quite irregular. No glazing, or quasi-enamel, is mentioned, and very probably none exists. The vessels are separated into four groups:—1. Cooking vessels, deep, with bulging sides and flaring rims; some ornamented, others marked with impressions of matting. 2. Hand vessels, including shallow bowls with incurved rims, generally ornamented; shallow saucers, plain; and very shallow bowls, with flaring rims and simple ornamentation. 3. Vessels with constricted necks. 4. Ornamental vessels.

Among 50 more or less complete vessels, 24 have smoothed, depressed lines, 1 has shallow lines, 4 have roughly incised lines, 2 have dry carved lines, 1 has uneven rough lines, and 18 are plain.

The ware is quite thin, averaging 6 mm. in thickness. The rims of the vessels are exceedingly varied, being plain, undulating, pinched (pie-crust border), scalloped, knobbed, and looped, giving a pleasant effect to a collection of specimens.

The designs on the pottery present a multitude of forms, but none of animals or plants. This is also true of the shape of the vessels. A favorite method of ornamentation was to enclose a space with curved lines and to hatch the space within or outside of the lines. This style gave rise to an endless variety of very effective decoration. Some of the shallow vessels thus embellished resemble at a distance our Pueblo pottery. In addition to the hatched enclosures we have the cord pattern, continuous loops, basket ornament, checker, rude frets, guilloches, lozenges, herring-bones, and bands of parallel lines slanting alternately in opposite directions.

Casting our eyes around for a counterpart to the fickle ware of the shell-heaps, we are forced to acknowledge that a perfect one does not exist. The nearest approximation is not in the mounds of the United States: the Mound-Builders' pottery is unique. The Atlantic coast shell-heaps yield but little pottery, and that of the rudest kind. Messrs. Cunningham and Gaines have lately made a large collection from the beds of Mobile Bay, upon several specimens of which the hatched enclosure occurs. In some respects, particularly in the knobbed and the "pie-crust" rims, there is a striking likeness to West Indian pottery. And, since we have already drawn attention to a parallel absence of chipped implements, we feel slightly inclined to give to the collection the title of the insular type.

From the changes in the relative abundance, size, and proportion of individuals of certain species of the invertebrates examined, from the extinction of certain species, and from the littoral changes which have thrown some of the beds far inland, Professor Morse is decidedly

disposed to attribute to the beds a very high, pre-Aino antiquity.

In conclusion, we have to congratulate our country upon the fact that one of her sons was the first to bring to the knowledge of archæologists an example in the Orient of those primary lessons in the potter's art which have culminated in the fickle ware of China and Japan, and at the same time to supply the missing link in the chain of ancient shell-heaps which fringe the shores of both oceans.

OTIS T. MASON.

NOTES AND ANNOUNCEMENTS.

AMERICAN.

MESSRS. J. R. OSGOOD & Co. have nearly ready a new edition of Mrs. Clement's *Handbook of Legendary and Mythological Art*, and of the same author's *Painters, Sculptors, Architects, Engravers, and their Works*.

THE ARTISTRY is the name of a new periodical, the first number of which was published in April at Columbus, O., by Messrs. E. O. Randall & Co., and which seems to be quite as much an advertising medium as an art journal. Among the contributors is Prof. W. S. Goodnough, the Principal of the Columbus Art School. "Original etchings by well-known local artists" are promised as illustrations for the second number.

MESSRS. DODD, MEAD, & Co. have in preparation a *Short History of Art*, founded on Prof. Lübeck's work, by Mr. Forrest, who is at the head of the Boston Society for the Encouragement of Study at Home. They will also issue a "Student's Edition" of Lübeck's *History of Art* at a reduced price. The same firm announce that they have the exclusive sale in America of Reiss and Stübel's great work on *The Necropolis of Ancon in Peru*.

THE ANNUAL REPORT of the Supervising Architect to the Secretary of the Treasury is a neat little pamphlet, containing much interesting information about government buildings in progress of construction, appropriations, etc., together with six heliotypes of court-houses and post-offices in Charleston, W. Va.; Cleveland, O.; Danville, Va.; Montgomery, Ala.; Pittsburg, Pa., and Paducah, Ky. These designs show conclusively that the days of "classical" government architecture are past.

MESSRS. HOUGHTON, MIFFLIN, & Co. announce a new edition of Eastlake's *Hints on Household Taste*, thoroughly revised by the American editor, Mr. Charles C. Perkins, and containing many new illustrations.

FOREIGN.

MESSRS. CLAUDET & Co., London, are publishing a series of photographs, under the title, *Cyprus Antiquities excavated by Major Alexander Palma di Cesnola*. A second edition, as it seems of smaller plates, with descriptive text, is to follow under the title, *Cyprus Antiquities: The Lawrence-Cesnola Collection*.

THE WRITINGS OF LIONARDO.—Reference has already been made in these columns to Dr. Richter's proposed publication, *The Literary Works of Leonardo da Vinci*, now in preparation by Messrs. Sampson Low, Marston, Searle, & Rivington, of London. The French, meanwhile, have also not been idle, desiring to wipe out the charge brought against them that they do not estimate at their right value the Leonardo treasures in their possession.